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# Amateur Home Decoration.

Edward Dewson, del.

## IMPORTANT NOTICE.

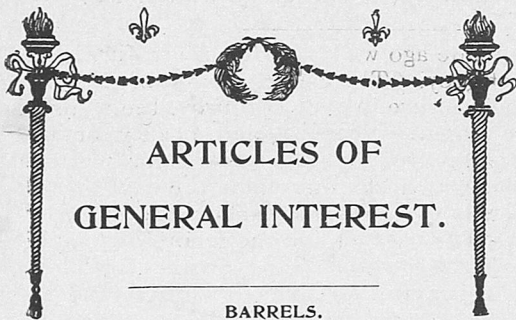
Subscribers who are either building new houses or are contemplating re-decorating their present homes are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions of interior decoration.

In compliance with the wishes of many of our correspondents to purchase housefurnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice, with the samples of the various materials in hand, which we invariably send with each

reply, so that their minds will be fully made up when they ask us to Purchase the goods, and know that every item of their order is the result of a definite decision. It is impossible to exchange goods after the materials have been cut and shipped, and we hope, in all cases, that the goods as ordered, when sent will be accepted and paid for.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan or a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.
3. Give particulars of existing woodwork, mentioning the nature of the trim, floor, cornice, picture-moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.
4. State separately the maximum outlay permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its location, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.
6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc. are desired by mail, otherwise we must express same at inquirer's expense.



## ARTICLES OF GENERAL INTEREST.

### BARRELS.

THEY really are the most useful articles in the household repertoire. Among fifty ways of utilizing them, here is one.

Fasten in the lower barrel-head securely. Take out the upper one to allow a shelf to be fastened in the middle, which should follow the line of the barrel, excepting on one side, where the circle must be squared. When this shelf is securely set in, fasten the second barrel-head back again, and tighten all the hoops. Now saw out a generous-sized door in the centre of the barrel. When it opens, the shelf with its square side should stand across the middle of the opening. Put hinges on the door, and then you have a comfortable little pantry for cottage use, or, if wash-stands are not plentiful, this invention will serve admirably as one if draped so that the barrel shape alone is visible. A Turkish towel, or, better yet, toweling cut in a circle, will cover the barrel-top nicely, and protect the drapery below.—*Harper's Bazar.*

## CONTRASTS OF TONE.

KNOWLEDGE of the contrasts of what is called tone requires careful cultivation, for variety in the depth of colors is essential in order to give them all the beauty of which they are susceptible. If all the colors in an apartment are alike strong, the effect will be sure to be harsh and violent; if, on the other hand, you keep them all alike faint, the effect will most probably be insipid and washy. In a room so colored it is surprising, indeed, how much sparkling animation results from adding even a few lines or touches of strong color. To borrow a well-known illustration from the experience of the sister art, these touches of strong color are analogous to the red cloak in a grey landscape.

Then there is the contrast of warm and cold hues, which particularly demands your study. Red and yellow are the two warm primaries, blue the cold one.

Blue, as it advances toward yellow on the one side, or red on the other, loses its cold property in proportion as it loses its own purity. No composition of hues is perfectly satisfactory unless these contrasts of temperature, as one might call them, are duly attended to.

If, for example, on a wall or ceiling you have a light warm tint for a panel, and another light warm tint for the margins, to interpose a strong red line would be a mistake, for you would then deprive them of the warmth which characterizes them, and perhaps render them both muddy; whereas, let the line be of a decided cool color, and you at once give all the desired effect to the two adjacent warm tints, however light

they may be. Thus you gain all your effect with the least amount of color, and to act otherwise would be a mere vulgar waste of force.

## TO OVERCOME ODORS IN FRESH PAPERED ROOMS.

FRESHLY papered rooms are sometimes repugnant to the senses on account of the nasty paste odor. This unpleasant and unhealthy smell can be driven off in the following manner: After the windows and doors of such rooms have been closed, bring in red-hot coal and strew on this several handfuls of juniper berries. About twelve hours later open all windows and doors, so as to admit fresh air, and it will be found that the bad smell has entirely disappeared.



DESIGN FOR A BURNT WOOD PANEL.

## A USE FOR OLD SAWS.

**S**AYS a New York journal of recent date: A wagon heavily laden with a non-descript assortment of old saws in every stage of decrepitude was slowly wending its way along Greenwich Avenue the other day. The curious collection caught the eye of a reporter, who, hailing the driver, inquired whither he was bound with his unique load. "Jump aboard and I will show you." The reporter clambered to the lofty seat, and there obtained a closer view of what appeared to be the most valueless rubbish imaginable. There were hundreds of saws in the load of every kind, from the long and broad two-handled instrument of the lumber camp to the delicate scroll-saw of the cabinet maker, and there was not a whole one in the wagon. Proceeding to a neighboring street, the driver turned in the yard of a large factory, where the broken and rusty relics were dumped upon the ground to be sorted into separate piles according to their worth. "You will be surprised," said one of the proprietors of the establishment, "when you learn the use for which these old saws are put after they leave our hands." Then leading the way into the exhibition room of the place, the reporter's attention was called to a showcase containing a collection of engineering tools of delicate make and exquisite finish, including rules, sextants, quadrants, compasses, lancets and knives of the finest manufacture, and all highly polished. "Every one of these scientific instruments," said the proprietor, "is made from the same stock which you saw dumped upon the ground a few moments ago. We make a regular business of buying used-up saws from carpenters, cabinet makers and others all over the city, which we transform into these delicate tools, and they are the best material for our purpose. It is not generally known that saws are made of the finest and best tempered steel, but it is a fact, and as we get them for prices usually paid for junk, it is much cheaper than manufacturing our own product."

## HOW RAPHAEL SETTLED HIS BILL.

**R**APHAEL, the great Italian painter, whose celebrated Biblical pictures are worth fabulous sums of money, was not a rich man when young, and encountered some of the vicissitudes of life, like many another genius. Once when traveling he put up at an inn and remained there unable to get away through lack of funds to settle his bill. The landlord grew suspicious that such was the case, and his requests for a settlement grew more and more pressing. Finally young Raphael, in desperation, resorted to the following device:

He carefully painted upon a table-top in his room a number of gold coins, and placing the table in a certain light that gave a startling effect, he packed his few belongings and summoned his host.

"There," he exclaimed, with a lordly wave of his hand toward the table, "is enough to settle my bill and more. Now kindly show the way to the door."

The innkeeper, with many smiles and bows, ushered his guest out, and then hastened back to gather up his gold. His rage and consternation when he discovered the fraud knew no bounds, until a wealthy English traveler, recognizing the value of the art put in the work, gladly paid him fifty pounds for the table.—*Harper's Round Table.*

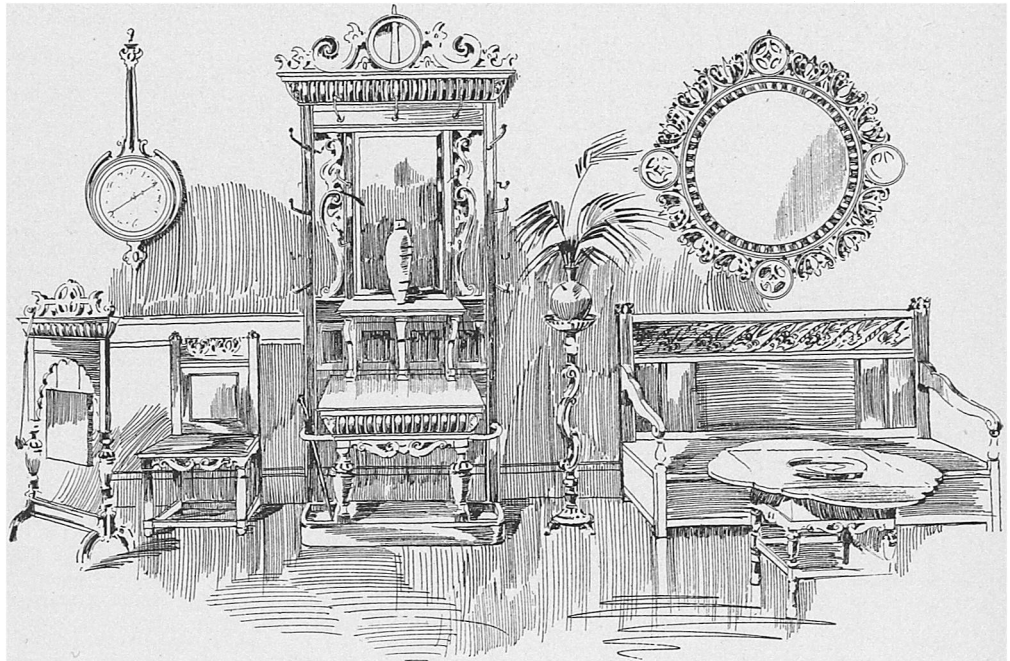
## HINTS ON SETTING A TABLE.

**O**NE important thing to be considered when setting the table is the tablecloth. This should be of fair white linen, if possible, with a pretty pattern of ferns or blocks or clover leaves, but even if it be coarse, and not beautiful in design, it must always be spotlessly clean. Do not let the laundress starch your tablecloth. No starch is needed. It must, however, be ironed with exquisite nicety, folded evenly down the middle, and the crease made by folding shown plainly by the pressure of the flat-iron. A tablecloth must not be laid upon the bare table. Next to the table you must have a heavy undercloth of felt or Canton flannel. This serves several purposes. It removes the danger of injury to the table itself from hot dishes, which sometimes leave a disfiguring white rim or scarred edge upon a polished surface, it deadens sounds, and it brings out well the pretty figures on the cloth. If used with care, an undercloth of this kind will last a long time, and I have found Canton flannel much more satisfactory than felt.

therefore, finger-bowls, fruit doilies, and plates, with the knives, forks and spoons needed for this, should be on the table when the family seat themselves. If you wish to save trouble, and have the meal pass on in an orderly manner, you may place by each plate all the knives, forks and teaspoons which will be required during a meal. These will be used one by one, always beginning with that on the outside farthest from the plate, and as the maid changes the plates for each course she will remove the knives and forks which belong to that.

## TO REMOVE STAINS.

**S**TAINS.—To take ink stains from a colored table cover, dissolve a teaspoonful of oxalic acid in a teacupful of hot water; rub the stained part well with the solution. For the oak floor the ink may be taken out by applying spirits of salts, or put a few drops of spirits of nitre in a teaspoonful of water, touch the spots with a feather dipped in the mixture, and on the



HALL FURNITURE IN THE ENGLISH STYLE.

When you begin to set your table for breakfast or dinner, decide on the places for the different members of the family, and then do not change these except when you have guests. Mamma will have before her the tray with the cups and saucers, the tea things, and the coffee urn. I hope you make tea and coffee on the table; it is a graceful occupation for the house-mother, and insures your always having clear coffee, and hot, delicious tea, and is, besides, very little trouble once the habit has been established. A simple French coffee-pot, with an alcohol lamp, a small teakettle also with a lamp, a tea-caddy, and a rule always adhered to, will make these processes simple. Cups and saucers and the cream jug, sugar-bowl, and spoon-holder should be beside the mother's place.

Oatmeal and other cereals, if served on the table at breakfast, should stand by the sister or brother who dispenses them. It is best to begin with a fruit course, and,

ink disappearing rub it over immediately with a cloth dipped in cold water, or there will be a white mark.

**IRON STAINS FROM MARBLE.**—Iron stains may be removed by wetting the spots with oil of vitriol, or with lemon juice, or with oxalic acid diluted in spirits of wine, and (after a quarter of an hour) rubbing them dry with a soft linen cloth. Afterwards, if the polish is spoiled, take two parts of soda (washing), one of powdered pumice stone, and one of finely powdered chalk; sift these through a fine sieve, and mix them into a paste with water. Rub this well all over the marble, then wash it with soap and water; dry very well, and a beautiful bright polish will be produced; or repolish the marble by rubbing it with a linen cloth dressed with oxide of tin, often sold under the name of "putty powder." Fasten two or more folds of linen tightly over a piece of wood, and keep the linen and powder constantly wet.